

Mrs. Luce Skips Life Here In Her First Two Dramas

By Jay Carmody

At a party in Wardman Park Hotel a couple of years ago, Clare Boothe Luce admitted that some day she might undertake a play, possibly more than one, dealing with her experience in Congress. Well, not precisely her personal experience, but what she had learned generally as a result of being one of its members.

But, now that she is leaving Congress, Mrs. Luce has two plays ready for Broadway and neither of them deals with what she learned as a Congresswoman from Connecticut. Mrs. Luce, indeed, has taken care to make this clear in the titles of her two dramas.

There are "Happy Marriage" and "Love Is a Verb" neither of which, patently, could have any relation to national or international affairs. On the contrary, both are strictly private as affairs go.

The author of the successful "The Woman," and "Kiss the Boys Good-bye," and the semi-successful "Margin for Error" is a bright and pretty lady whom theatrical producers are willing to welcome back with their most widely opened arms.

She promises to be a fine, if only partial, remedy for all those re-vels producers have had to dream up as a substitute for contemporary drama by authors who have shown minute ability to write contemporary drama.

And, once "Happy Marriage" and "Love Is a Verb" are out of the way, she may get around to thinking about that play, or those plays, she mentioned at Wardman Park that bleak, wartime afternoon.

J. Edgar Hoover and the FBI here were not precisely technical advisers on the picture, "The Dark Mirror," in which Olivia de Havilland plays diverse twins. But, writer-producer Nunnally Johnson made a visit to the FBI to have the scientific data of his script checked by the Government's experts in such matters.

The plot of "The Dark Mirror" turns on a legal point, Johnson ex-



AND AGAIN—Ingrid Bergman now will be seen in the leading feminine role in "Notorious," in which her co-star is Cary Grant. The picture is scheduled as the next attraction at Keith's.

He's the Funniest

By the Associated Press

Movie studios like to brag about the money they spend and the distances their crews travel on location trips. But more than one producer was surprised to learn that a foreign film company, for just about the first time, is now making a picture in Hollywood's own backyard.

The visiting location troupe is from Europa Films Studios in Stockholm, and is headed by Edvard Persson, famous Swedish singer-comedian. With him are his wife, his accompanist and musical composer, his director, a sound engineer, a cameraman and a tour manager.

The intersection of Hollywood and Europe, as yet untitled, which will be completed in Stockholm.

Persson, who looks like John Bunny, says he doesn't like America's slapstick comedy. "In Sweden, humor comes from the heart," he says. Pressed for his opinion of American comedians, Persson hesitated, then said: "They are all funny. But, of course, not so funny as I am."

For the record, it should be noted that "The Haven," mystery melodrama which played the National a few weeks ago, lasted just five performances in New York. That was five more than any one was willing to predict at the end of its eight weary, sparsely attended performances in Washington.

Warner neighborhood theaters have found such success in showing the first series of Children's Film Library films that the second series of five will be started on November 30. Theaters participating include the Tivoli, Avalon, Calvert, Silver, Sheridan, Beverly and Penn.

Foundry theater players, of Foundry Methodist Church, will open their season this week with the presentation of Sidney Howard's comedy, "The Late Christopher Bean." Three performances will be given at the church, Wednesday and Thursday nights. Curtain will rise at 8:30 p.m.

Where and When
Current Theater Attractions
and Time of Showing

Capitol—"The Always Loved You," 10:30 a.m., 1:25, 4:15, 7:05 and 9:55 p.m. Stage shows, 12:40, 3:35, 6:25 and 9:15 p.m.

Columbia—"Two Years Before the Mast," 11 a.m., 1:05, 3:15, 5:25, 7:35 and 9:45 p.m.

Earle—"Deception," 10:45 a.m., 12:35, 2:10, 5:30, 7:35 and 9:45 p.m. Hippodrome—"Dead of Night," 12:35, 4:30, 6:25, 8:10 and 9:50 p.m.

Keith's—"Sister Kenny," 11:45 a.m., 2:15, 4:40, 7:05 and 9:35 p.m. Little—"Henry the Fifth," 2:30 and 8:30 p.m.

Metropolitan—"King of the Row," 11:30 a.m., 2:45, 7:05 and 9:40 p.m. Palace—"Margie," 10:45 p.m., 12:55, 3:05, 5:15, 7:25 and 9:40 p.m.

Pix—"Marco Polo," 2:25, 6:25 and 9:40 p.m. Trans-Lux—News and shorts, continuous from 10:45 a.m.

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Hippodrome Gets a Thriller

By Harry MacArthur

Whatever else the British may be shy of in these lean years, they still have their full share of skill at weaving suspense into a photoplay. The English film-makers may not have invented this type of picture—the mental rather than the physical thriller—but they certainly have brought it to a high degree of perfection. In "Dead of Night," the Hippodrome's new screen attraction, they have advanced to a point where they can bring the whole thing off as something that either is or is not a huge joke and if any one comes closer than that to revealing the picture's secret he is doing you no favor.

This is a masterful bit of work on the part of all the several directors and screen writers involved in it. It is the sort of thing that can chill you and give you a wondrous bit of fun at the same time. It is not merely a crackjack suspense film. It is three small nightmares within a nightmare, all dreamed up by keen imaginations.

The horror yarns "Dead of Night" has to tell range from an old one everyone knows to a truly startling psychiatric study. The former is the one about the man who looks out a window in a dream, sees a hearse below and is horrified when the driver beckons him with the words, "Room for just one more inside, sir." The latter is a story that will raise your hackles, the account of the slow decline of a ventriloquist who finds his own personality being conquered by that of his dummy.

A frightening schizophrenic for a time, he ultimately becomes no split personality, but a complete mental case, with the dummy's personality triumphant.

Between these two is sandwiched another neat little shocker, in which a man is driven near to madness by a mirror which refuses to reflect for him the room in which it is

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hung. The mirror's deceased former owner, to develop, was a man of such domineering nature that it almost manages, through the looking glass, to turn the new owner into the yoke-murderer of his wife.

These three are the nightmares within the nightmare. They are woven, as living room conversation, into a plot that is a considerable sping-ler on its own. "Dead of Night" gets under way when an architect walks in upon a group of people at an English country place for the first time with the air of a man who has been there before. "I know all of you," he tells his startled host and the others. "I've been dreaming about you." Since one of the group is a noted psychiatrist, who does not believe the future can be foreseen in a dream or any other way, there is some scoffing of the dreamer's talk. Coincidence is a word he uses, but the good doctor's aplomb will not keep the hair on the back of your neck

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LAST 3 DAYS
Earle
BETTE DAVIS
PAUL CLAUDE
HENREID RAINS
"DECEPTION"
Also Now Showing at Ambassador

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HENREID RAINS
"DECEPTION"
Also Now Showing at Ambassador

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